

Chinese Colorings and Embroideries are Being Revived

If THE fashions of this country season could be described with any one word at would be "composite." They represent a great many different periods and they give evidence of a reat many sources of inspiration. Although in the end they are our own, for all that is sought is suggestion and what has gone before, is modified and adapted and changed to suit present day needs.

The very later advices from across the sea assure us that Chinese embreideries are to be extensively used. Chinese coloring is being largely employed and the Chinese influence are apparent. Some time ago it was discovered that the dressmakers and designers were looking at Louis XV period and they are giving us various evidences of that fact. As a natural sequence, we must look for Chinese effects for Chinese during the reign oil the previous Louis and Chinese materials entered largely into the fashions of his day.

it has been said with a great measure of truth that the fashions of today are not of one sort, but are of several, determined by the cress-makers of Paris and the women who follow in the wake of one along one style and the women who followed in the wake of another adopt another style. This year we have the Louis XV influence just referred 10, we have the Eugenie period largely drawn upon for suggestion and we have still earlier naveteenth confury influences apparent wherever we turn. Because of the interest in the various warring countries of Europe, the peasant costumes are being studied and considered. While it is to be hoped that a designer of regute would not consciously make such comminations as the Louis XV period with the Eugenic, nevertheless modifications of all these periods are to be found and there will be features of them all, worked into really new designs.

The Chinese embroilleries referred to are always so rich and handsome that they make an especial appeal but to give the best effects to be treated as they are by the great designer, they must be sparingly used, in bits only and undoubtedly we will see embroidery suggrestive of the Chinese inspiration upon costumes, that are in no way related to the Louis period. The gown that is shown here makes a good example it is made of Georgette crepe combined with Pussy Willow and the embroidery gives just a little hint of the Chinese in the design and in the coloring. The skirt is a simple straight gathered one tacked, with bands of ribbon for trimming and ribbon trimming makes an important and notable feature of the spring and summer fashions. Ribbons never were more heautiful. They are to be found in the most exquisite weaves and plain colors with dainty finished edges, and they are also to be found in wonderful brocades and velvet effects that are superb. They are being used for trimming of almost every known sort. They are being employed for the making of the handsomest girdles that the season has to show. They are extensively used for trimming of hats. Ribbon bows and ribbon trimming are familiar but this season has brought us hats of straw with the crowns completely covered with ribbon in a new and entirely inter-

esting way.

Some of the clever designers from across the sea are pulling the edges of the ribbon down between the crown and the brim to form an irregular frill against the face. The effect is a very charming one, it is generally becoming and it certainly is novel. A fancy of the season is for the hat trimming, the girdle and the little silk bag or reticule, that must be carried with every afternoon costume if it is complete, to be made of one and the same ribbon. A notable example shows a broad brim Leghorn hat, the

underside of which is dyed to a dark blue with the crown of a really superb velvet ribbon showing a flowered design in rich colors and with a girdle and hag of the same, the bag being a very simple one drawn up by means of narrow ribbon strings and weighted with a tassel to give it shape.

What are known as Baskt influences also are good and we are having some really wonderful color effects. Like many a 10ther beautiful thing the Baskt idea always is easily travestied. The colors as they are handled by a great master are rich and superb, if a little aggressive they still are beautiful. In the hands of many of his imitators they are simply garrish. Let us hope that they will not be imitated by the unthinking and the untrained. They require skill, they require art in their handling, it is only when they are rightly used that they mean charm. An evening coat of white silk with a striped border of green, red, indigo blue and gold sounds extreme, but as it was handled by a faithful follower of the master it was simply superb. Of rich Oriental coloring undoubtedly there will be much; if it is used in bits and without overdoing all will be well, danger lies in excess and excess is ruinous in matters of dress as it is in the more serious affairs of life.

Practical, useful costumes are always needed. The gown of plaid and plain material shown here makes an excellent example of what we know as a street dress. It is a practical one made of gabardine of blue and white for the plaid and plain white for the skirt and sleeves and collar. It is a very bandsome costume and at the same time a very useful costume while it suggests one of the really important features of the time. Coat suits are admirable. They fill a place that nothing else quite takes but there is a demand for the gown that can be worn upon the street and such effects as these are successful in bringing about a costume ideal for the purpose. This one, for example, could be copied in serge with silk or in plaid serge with plain or in plaid taffeta with plain to make a more practical costume than the dainty blue and white and it could be copied in pongee for the summer costume, but in whatever material it is shown the lines will remain, and it is the lines which make the success of any garment. Really it is a skirt with an over portion. It is not a redingote, yet the combination of the blous and skirt suggest the redingote idea. The few buttons of generous size and of great beauty make another feature of the season.

Already the Southern resorts have emphasized the readiness with which the ribbon trimming has been accepted. With the coming of the summer, we may look for lingeric gowns extensively ribbon trimmed, for ribbon sashes, for ribbon garnitures and ribbon utilized in every known way.

Accessories that suggest what we are apt to call "old timey" effects are greatly in demand and little bunches of quaint flowers are largely used as finish for girdles and for trimming for bodices, for what nots. Posies are delightfully suggestive of the old time garden and the nearer one comes to the effect of the flowers that might be gathered therefrom, the nearer she will be to correctness.

Muslin and chiffon lend themselves to the Engenie period with exceptional success. The white frock shown here is of organdie and the material as well as the style emphasizes the period. It is designed for the debutante and is worn with a wide sash held by a single rose. The picture tells the story of its style and of its charm. The fichu drapes the shoulders most gracefully and becomingly and fichus are being largely exploited, but let all but the very young and the confessedly old beware. Draped over shoulders so young that they cannot be made to look old, they are a real delight. The fich.

worn by a dear old lady, who makes no pretense to youth, has an infinite charm of its own, but for the woman of middle his of the original fraction of mature youth, it sto be looked upon as saint. The origandic frock, might of course be copied in one of a dozen materials but organdic is smart this season and organdic is daintiness itself.

Embroidered Wrist Bags

The wrist bag is a necessary acquisition to every wardrobe, but it seems difficult for one to find just the thing that is appropriate for all uses. It is not an article of wear we care to have an unlimited number of, therefore we must give quite a little thought to its selection. The bag pictured here is very smart and up to date, and one that will meet every requirement. The design can be carried out with elaboration or made simply. The newest materials being used at the present time for these articles are heavy taffetas and gros de Londres silk. The latter is perhaps the better choice, being heavier and longer wearing. The embroidery pattern carried out in beads makes a most effective and dressy



924 Design for embroidering wrist bag

Dark blue or black silk with steel beads would be stunning or the same material embroudered in the soft Bulgarian colors would be equally a rich. In finishing, line the bag with white silk or same pretty contrasting color. The metal tops for fastening together are procurable at any dry goods or fancy shop, and are merely sewed to the top of the bag after it is completely finished. Make the handle of ribbion or of a strap of the material of which the bag is made. If material is used, it must be made double. Finished the bottom with a silk or bead tassel. There is quite a fad just now of having hat frimming girdles and wrist bags to match. These are lastioned of plain ribbion with the cude embrowherse or a pretty idea is to buy the flowered ribbion as loutling the flower design with colored beads. With this combination one can make the moss simple frock really look very dressy.

wardrobe, while dancing costumes are in demand, the sport costume fills almost every morning need and afternoon gowns are made pretty enough and dressy enough to be available for the dinner, if need be. Misses Dress and How to Make It By May Manton

VERY girl who sees this picture will want the frock. Happily it is a very easy and simple one to make so that her wish can be granted without difficulty. If she can hold a needle and can sew a straight seam she can make it.

Really there are three separate garnents, the under-blouse or lining and



8987 (With Basting Line and Added Seam Allowance) One-Piece Dress for Misses and Small Women, 16 and 18 years.

the skirt, which are joined one to the other, and the little over-bodice that is finished separately. Put together they make a very dressy and attractive toilette but each one taken by itself gives quite a different effect and if you will consider the garment in sections, so to speak, you will realize its simplicity. In the picture, the material is flowered taffeta with the drapery and under-bodice of Georgette crépe and the trimming of taffeta in white taffeta and both these materials are to be found in forty-four inch width.

The diagram on the pattern envelope shows the pattern laid out on material of that width. If you are using a combination of materials, it will be necessary only to lay the drapery and the lining or under bodice on the crêbe but to follow the methods shown on the diagram. The pattern gives the seams and the basting line so that you have no thinking to do and have only to follow the directions.

Cut along the outside edges of the pattern and mark all the perforations and notches, then mark the bassing line or row of tiny perforations nearbest the edges for these represent your sewing line and when you keep a perfect sewing line you keep a perfect shape and therefore the smartness of your garment. Carry the markings through to the underside with tailor's tacks, then begin with the under blouse or lining.

Put the pieces together as the en

velope directs and use the French seams, that is, take up the seams first on the right side making as narrow a stitching as possible, then turn and take the second time on the wrong side, sewing this time on the line of perforations indicating the seam. In the case of the darts, bring the lines of perforations together and baste on the perforations. Make a seam threeeighths of an inch beyond the perforations at the lower edge and continue them within to the second line of perforations, then slope it up to meet the folded edge. Cut away one-eighth of an inch beyond the sewing then turn and stitch the second time closely and neatly on the perforations and this time on the wrong side. Make a hem on the right back edge as the envelope directs. For the underfacing, cut a straight strip of the material exactly as long as the back and one and one-half inches in width. Join one long edge to the back of the blouse bringing the right sides together and seam on the left side. Turn over on he seam and turn the remaining edge of the underfacing under just enough to bring the folded edge a little within the line of perforations and hem it into place. When the hem is lapped over to the perforations the facing will not be seen. After the sleeve edges are joined, gather. In the pic-ture, the cuffs have been omitted and only straight bands used with the frills attached and for a thin material this is the better finish. If you desire the cuffs, you will find the directions on the envelope. To make as in the illustration, join the ends of the bands with the double seams, then join the bands to the sleeves with the seams on the right side. Join the ends of the frills with the double seams and finish the outer edges with tiny hand sewed hems, then join them to the lower edges of the cuffs, with the seams on the right side. Now to make a pretty finish, cut bias strips of white taffeta three-quarters of an inch in width. Fold the edges unde to exactly meet at the center and it will give a band three-eighths of an inch in width when met. We meet the edges in order to make the bands of uble thickness for their entire width Arrange one of these hands over each seam and stitch carefully into place, along both edges. Sew snap fasten-ings on the back of the blouse for closing. To finish the neck edge, underface with strip of bias crepe which you have cut one anch in width. As

the next step make the skirt.

Gather the flounce and join to the side portions as directed, finishing the seams neatly on the under side then

must be finished. If it is convenient it will be well to have it hemstitched by machine and to cut through to get the picot that is so pretty on the Georgette crope. If this is not feasible. you can finish with little bias bands of the taffets that will the taffeta that will match the cuffs and to do this turn the seam upon the right side, then cut peplum bias strips as you have done for sleeves and baste over the edge. All these bands can be stitched along the edges by machine but it is prettier to blind stitch them, that is to take the stitches from the under side with-out catching them through to the right side, so that there is no sewing visible. Next, prepare the drapery as directed on the envelope and arrange over the side portions, basting the upper edges and the side; carefully into place. Turn the edges of front and of back under as directed and arrange over the side portions. and baste into place. Sew the seams under the plaits. To finish the placket, underface the right side with a straight strip of material and cut a strip of the same length and twice the width for the back edge. Sew one long edge to the edge of the back and fold at the center and fell the other edge over the seam, then you will have an extension over which the front edge can be lapped to make a neat closing. Now gather both front and back and to your under-blouse or lining and take care that the joining is made exactly as directed on the envelope but you must finish the left side of the skirt free from the center front and to do this it will be best to join to a narrow band. To finish the edge of the lining, which is left free, make a little bein with the scam allowance.

For the over-bodice, first finish the shoulder edges of the back, turn the seam under on the tiny perforations and baste into place, then cut bias strips of taffeta three-quarters of an inch in width and fold at the center. Lay one under each shoulder and allow the folded edge to extend one-eighth of an inch beyond the edge of the bodice. Miter neatly at the points and baste, then turn and blind stitch into place. Gather the fronts. Lap the right back over the front to meet the tiny perforations that indicate the seam, and baste into place. Sew neatly and strongly to the inturned edges of the back but do not bring any stitches through to the right side. The left side must be finished for the closing, therefore, bind it with silk seam binding which is thin and inconspicuous. Sew tiny double snap fastenings into these edges for the closing. Join the under-arm edges at the right side with a double seam and finish the left side by underfacing the front edge and finishing the back with an extension lan, as already directed for the skirt. Finish the arm-hole edges with bias pipings of the silk, then gather at the lower edge. Finish the side edges of the center trimming portions and all the edges of the side portions with bias piping.

The Newest Novelties

Shirt waists of Georgette crepe, embroidered with beads and silk of contrasting colors. The waists of this material wash well and are very dainty and serviceable. Underwear of shell silk batiste is cool looking and fresh and can be had at

very reasonable prices.

Gowns made of silk and chiffons are charming and can be used for both formal and informal affairs.

There is again a tendency toward the use of separate coats. They are fashioned in such a way that the same coat may be utilized for street or evening wear. Velour is a very popular material for the making of these coats. Light colored shoes seem more in favor than ever, and will be worn with tailored suits as well as with light dresses.

Ribbons reign supreme for trimmings. The colors and qualities are limitless. A very new one is the fibre ribbon which comes in all colors.

Beautiful stocks and jabos, some of lawn, batiste, organdy, others more elaborate of fine laces and nets with

Ouite a few waists are opened in the back and have high standing collars.

Wool jersey suits of bright colors are the thing for women who lead an out of door life. They are light of weight, have warmth and are an all-round suit. Silk suits are favorites

for afternoon wear.

Bathing suits of taffeta and satin are more varied in color and design than ever before. At the same time they are stunning.

Two-piece linen suits are noteworthy in the many subtle shade variations. Voiles are sliown in two-toned stripe effects, the darker shade being a velour or pile weave. Some presentations have white grounds with varied colored velour stripes. Poplins seem to be one of the prime favorites, having beautiful printed flower designs from the modest violet to the grand old chrysanthemum.

Plaited skirts and jackets are good style. An evening wrap of charmeuse, trimmed with marabou is attractive. A neck piece of maline, shirred over taffeta and completed with a velvet bow of some contrasting color is ex-

ceedingly smart.

In Baskst conception of coloring come beautiful combs for evening wear.

44.00

